

## ANNOUNCEMENTS

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### CALL FOR PAPERS

#### Deadlines

##### 1 February 2011

The 2011 bi-annual meeting of the **Society for Music Perception and Cognition** will be held at Eastman School of Music in Rochester, NY, on August 11-14, 2011. Due date to submit an abstract for consideration: February 1, 2011. Submitted abstracts should be no longer than 300 words and should describe the motivation, methodology, results, and implications of the research to the degree that this information is available at the time of submission. For those submitting experimental work, the description should describe the stimuli and participant groups used, the experimental methodology, and data collected. For those submitting theoretically based work, the description should give a sense for the approach used and should make a case for why the work is relevant to the field of music perception and cognition in its aims, methods, and/or results. Submissions should be sent by e-mail to: [smpc2011submissions@gmail.com](mailto:smpc2011submissions@gmail.com). Please type the abstract directly into the body of the e-mail, rather than submitting as an attachment. Feel free to contact the chair of the Program Committee at the same address if you have questions about your submission. Information about the conference can be found at the conference website, [www.esm.rochester.edu/smpc2011](http://www.esm.rochester.edu/smpc2011).

##### 7 February 2011

The **13th International Rhythm Perception and Production Workshop (RPPW13)** will be held at the Max Planck Institute for Human Cognitive and Brain Sciences in Leipzig, Germany, July 13-15, 2011. This event continues the tradition of workshops catering for those engaged in the scientific study of rhythm perception and production. The three-day workshop will include spoken presentations and posters. Spoken presentations will be held in a single stream. As with past RPPWs, the number of participants will be limited in order to facilitate lively interaction and discussion. We plan to have around 60 presenters (35 spoken presentations and 25 posters). **Deadline for Abstract Submission:** Abstracts for spoken and poster presentations must be submitted by February 7, 2011. For more information: <http://www.cbs.mpg.de/news/events/workshops/ws-rpp>

##### 15 March 2011

The Mariani Foundation for Paediatric Neurology has announced that **The Neurosciences and Music - IV: Learning and Memory** will be

held in Edinburgh (Scotland, UK) from 9 to 12 June 2011. The central theme of Music and Neurosciences IV will be Learning and Memory. The conference programme will also be divided into 4 sub-themes: 'Infants and Children', 'Adults: musicians and non musicians', 'Disabilities and aging-related issues' and 'Therapy and Rehabilitation'. The conference will include Keynote Lectures, Symposia, Poster Sessions and a Pre-conference Workshop on child-oriented research design and new data acquisition and analysis techniques, to be held in the afternoon on 9th June. The conference will be of interest not only to neuroscientists, psychologists and students but also to clinical neurologists, clinical psychologists, therapists, music performers and educators as well as musicologists. The deadline for poster presentations is 15 March 2011. Additional information is available at: <http://www.fondazione-mariani.org>.

### 21 March 2011

The **Second International Workshop on Social Behavior in Music** (SBM2011) will be held in Genova, Italy, May 27, 2011. It is conducted in the framework of the Intl. Intetain 2011 Conference ([www.intetain.org](http://www.intetain.org)) and is partially supported by the EU-ICT-FET Project SIEMPRE. The workshop represents an occasion for researchers and practitioners to meet and engage in discussion about social behavior in music. All the contributions will be subject to a peer-review by the Program Committee. Submissions should include: title, author(s), affiliation(s), e-mail address(es), tel/fax number(s), and postal address(es). Submissions must be sent to the following email address: [sbm11@infomus.org](mailto:sbm11@infomus.org). Papers should be formatted according to LNCS (Lecture Notes in Computer Science) format. Instructions can be found here: <http://www.intetain.org/authors.shtml> Authors are invited to submit their manuscripts electronically on the workshop website: [www.infomus.org/SBM2011](http://www.infomus.org/SBM2011)

### 30 April 2011

The **Fourth International Conference of Students of Systematic Musicology** (SysMus11) will be held at the Institute of Musicology, Cologne, Germany, October 5-7, 2011. SysMus11 invites PhD and advanced Master students of systematic musicology and related fields of music research to present their ongoing work and to participate in the positioning of systematic and cognitive musicology in a dynamically changing scientific context. Submissions are solicited for spoken research papers or posters related to foundational topics of music from the perspectives of humanities, sciences, and technology. All submissions will be subject to a double-blind peer-review procedure conducted entirely by international students of systematic musicology representing various research fields. Short submission papers in English (between 1 and 2 pages) have to follow formal guidelines (template can be found on the conference website). Please

submit your paper by April 30, 2011. The submission process is explained on the conference website:

<https://sites.google.com/site/sysmus11/>

For more information please contact Julia Wewers:

[julia-wewers@gmx.de](mailto:julia-wewers@gmx.de)

## 5 December 2011

Joint Conference: **12th International Conference on Music Perception and Cognition (ICMPC) & 8th Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM)**. The Joint Conference ICMPC-ESCOM 2012 is an interdisciplinary conference devoted to the dissemination of new unpublished research relating to the field of music perception and cognition. ICMPC-ESCOM 2012 will take place from 23-28 July 2012 in Thessaloniki, Greece. The conference will bring together leading researchers from different areas of the cognitive sciences of music. Papers are invited that report empirical and theoretical research that contributes to a better understanding of how music is perceived, represented and generated. The deadline for abstract submission is 5 December 2011. All submissions will be reviewed anonymously by the members of the Scientific Advisory Board. Full text papers will be published in the conference proceedings. Details for submissions can be accessed at the conference website:

<http://icmpc-escom2012.web.auth.gr/>

## CONFERENCES

### 17-18 February 2011

**The Stimulated Body and the Arts: The Nervous System and Nervousness in the History of Aesthetics.** Wellcome funded International Interdisciplinary Conference, 17-18 February 2011, Centre for the History of Medicine and Disease, Durham University, UK. This conference will discuss the history of the relationship between aesthetics and medical understandings of the body. Today's vogue for neurological accounts of artistic emotions has a long pedigree. Since G.S. Rousseau's pioneering work underlined the importance of models of the nervous system in eighteenth-century aesthetics, the examination of physiological explanations in aesthetics has become a highly productive field of interdisciplinary research. Drawing on this background, the conference aims to illuminate the influence that different medical models of physiology and the nervous system have had on theories of aesthetic experience. More information can be found at: <http://www.dur.ac.uk/chmd/>.

### 26-27 May 2011

**Conference on Music and Language in the Brain**, The Royal Academy of Music, Aarhus, Denmark. Sentences, texts and music are different types of input to the brain which have in common that they all have an internal structure (a "syntax"), spanning a number of levels

of abstractions, from morphemes/tones, via sentences / harmonies to narratives and musical pieces. The Music and Language in the Brain conference will therefore address the following topics, central to current mind-brain debates:

- To what extent do computations performed to process language (or music) rely on specific linguistic (or musical) processes or on general cognitive principles?
- What are the structural parallels and differences between musical input and linguistic input?
- Are there conceptual and cortical overlaps between musical input and linguistic input?
- How do theories of language, music and other structured symbol systems map onto brain architecture?

For more information:

<http://www.mindlab.au.dk/Music-Language-Brain-Conference/>

## 27 May 2011

The Second International Workshop on Social Behavior in Music (SBM2011) will be held in Genova, Italy, May 27, 2011. It is conducted in the framework of the Intl. Intetain 2011 Conference ([www.intetain.org](http://www.intetain.org)) and is partially supported by the EU-ICT-FET Project SIEMPRE. The workshop represents an occasion for researchers and practitioners to meet and discuss about social behavior in music. All the contributions will be subject to a peer-review by the Program Committee. Submissions should include: title, author(s), affiliation(s), e-mail address(es), tel/fax number(s), and postal address(es). Submissions must be sent to the following email address: [sbm11@infomus.org](mailto:sbm11@infomus.org). Papers should be formatted according to LNCS (Lecture Notes in Computer Science) format. Instructions can be found here: <http://www.intetain.org/authors.shtml>

Authors are invited to submit their manuscripts electronically on the workshop website ([www.infomus.org/SBM2011](http://www.infomus.org/SBM2011)).

## 2-6 July 2011

The **7th Sound and Music Computing Summer School "Embodied Sound and Music"**, hosted by the Department of Information Engineering (University of Padova) and Conservatorio Cesare Pollini, will be held in Padova, Italy, 2-6 July 2011. The goal of the SMC Summer School is to give an opportunity to young researchers interested in the field to learn about some of the core interdisciplinary topics of SMC, and to share their own experiences with other young researchers. This year the focus is on the embodied links between sound, music, and movement. Lectures and hands-on projects will explore this theme from several viewpoints, including novel sound synthesis techniques, multimodal interaction, music cognition, movement analysis and characterization. Applications (deadline: Friday 1 April 2011) must include the following documents in pdf format: Curriculum vitae (max. 1 page); Proof of university

enrolment; Short description of the student research interest and motivation to participate (max. 2 pages). Selected students (notification of acceptances: Monday 18 April 2011) will be able to register through the SMC2011 conference registration page.

[http://smc2011.smcnetwork.org/summer\\_school.htm](http://smc2011.smcnetwork.org/summer_school.htm)

## **PODCASTS**

### **Music and the Brain**

The Library of Congress is America's oldest federal cultural institution and is the largest library in the world, with millions of books, recordings, photographs, maps and manuscripts in its collections. The Library's Music and the Brain events offer lectures, conversations and symposia about the explosion of new research at the intersection of cognitive neuroscience and music. Project chair Kay Redfield Jamison convenes scientists and scholars, composers, performers, theorists, physicians, psychologists, and other experts at the Library for a compelling 2-year series. The podcasts can be accessed via the website <http://www.loc.gov/podcasts/musicandthebrain/index.html>.